

SEP 26 1939

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VOLUME XIII PITTSBURGH, PA., SEPTEMBER, 1939 NUMBER 4



A SCENE IN THE HALL OF SCULPTURE
CARNEGIE INSTITUTE

THE CARNEGIE MAGAZINE

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PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST, IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE CARNEGIE INSTITUTE OF TECHNOLOGY, AND THE CARNEGIE LIBRARY, PITTSBURGH, PA. SUBSCRIPTION PRICE ONE DOLLAR A YEAR; SINGLE COPIES TEN CENTS. ON SALE AT INSTITUTE POST OFFICE, AND THE BOOK DEPARTMENTS OF KAUFMANN'S AND THE JOSEPH HORNE COMPANY.

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VOLUME XIII NUMBER 4
SEPTEMBER, 1939

O how much more doth beauty beauteous seem,
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.

—SONNET LIV

—1—

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From October to July. Every Saturday evening
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MARSHALL BIDWELL, Organist

—1—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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FOUNDER'S DAY 1939

Following the precedent set two years ago, Founder's Day will be celebrated in the evening, on October 19, at eight o'clock precisely, the exercises to be broadcast at that time. On that Thursday evening the program in Carnegie Music Hall will include an address by Archibald MacLeish, well known as one of our foremost poets and recently appointed by President Roosevelt to the position of Librarian of Congress; the announcement of the award of prizes by the International jury; and the other usual features. At the conclusion of the exercises the Founder's Day audience will be invited to attend the formal opening of the International Exhibition of Paintings. This visit to the galleries takes the place of the Press View formerly held on the evening preceding Founder's Day, and in order to prevent overcrowding, the only tickets issued that evening will be the Founder's Day tickets. There will be no seats reserved in any part of the hall, and while invitations will be sent to a large list, the order of seating will be first come, first served. The galleries containing the International Exhibition will be thrown open to the general public at 10 o'clock on the morning of October 20.

MUSSOLINI ON DICTATORS

As I prepare this little volume for printing, I cherish the hope that it may arouse in the minds of its readers a hatred of every form of spiritual and social tyranny.

Preface in Mussolini's Book on John Huss

HOW SHAKESPEARE FEELS ABOUT IT

This England never did, nor never shall,
Lie at the proud foot of a conqueror,
But when it first did help to wound itself.
Now these her princes are come home again,
Come the three corners of the world in arms,
And we shall shock them: nought shall make us
rue,
If England to itself do rest but true.

—KING JOHN

And France—whose armor conscience buckled
on,
Whom zeal and charity brought to the field
As God's own soldier.

—KING JOHN

OUR MAGAZINE IN LONDON

—PITTSBURGH, PENNSYLVANIA

DEAR CARNEGIE:

In July I picked up a recent number of the CARNEGIE MAGAZINE in the reading room of the Young Women's Christian Association hotel in London. Having been in Europe for a year and not having seen a copy of the CARNEGIE MAGAZINE in that time, I was delighted to read that number from cover to cover. In the department called "The Play's the Thing," I was interested in this paragraph: "There are not many more performable

(Continued on Page 118)

ART PARALLELS AT SAN FRANCISCO

THE comments made by Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, on his return to Pittsburgh after his service as a member of the jury of award at the Golden Gate International Exposition, are so enlightening in connection with the entries and prize-winners in Carnegie Internationals that we are printing them here:

I have just returned from the San Francisco World's Fair. Having seen the art sections in both the San Francisco and the New York Fairs, I was distinctly more satisfied with the Contemporary Art Exhibition in the San Francisco Fair. In this opinion all my conferees on the jury of award agreed. The reason is that the San Francisco exhibition bore marks of unity, emphasis, discrimination, and eclecticism placed on it by the fact that it had been assembled by one person.

In San Francisco I served on the jury of award for the Contemporary Art Exhibition with Daniel C. Rich, Director of Fine Arts of The Art Institute of Chicago; Henri Marceau, Assistant Director, Philadelphia Museum of Art, and also Curator of the John G. Johnson Art Collection, Philadelphia; Henry Varnum Poor, artist, from New City, New York; and William Gaw, artist, from Berkeley, California.

On combing out the contemporary paintings in the Fine Arts Building of the Fair, I was amazed to discover what a number of canvases had been previously shown here in our Internationals. Also, I was complimented by the number of paintings that have received prizes or mentions here in Pittsburgh, or have been hung in our Internationals, which received honors in San Francisco. You might well have thought that I had made up the San Francisco prize list myself in order to justify our recent juries of award. This distinctly was not the case.

The San Francisco exhibition gave

away \$17,000. There were seventeen painting awards, and two painting purchase prizes of \$1,000 each.

Of the two paintings purchased, one was by Segonzac, who won first prize in our International in 1933, and the other was by Mangravite, who has shown with us for five years.

The money prizes were allocated in three groups: (1) unrestricted prizes open to any living artist represented in the exhibition, (2) prizes for artists from the United States, and (3) prizes for artists from countries other than the United States.

The first of the unrestricted prizes, \$2,500, ranking everything else in the exhibition, went to Braque's "The Yellow Cloth," which won first prize in our 1937 International. Watkins, who won our first prize with "Suicide in Costume," was awarded the second of the unrestricted prizes in San Francisco with "Negro Spiritual," which was in the 1933 International.

The first unrestricted honorable mention went to Kokoschka for a painting that was shown here at one time. He won an honorable mention here in 1937. The third honorable mention went to Maurice Sterne for a painting that has been shown here. He won an honorable mention here in 1930.

Of the prizes for artists from the United States, the first prize went to "Weathervane and Other Objects on a Couch," by Kuniyoshi, who took an honorable mention with us in 1931.

The first of the prizes for artists from countries other than the United States went to a huge triptych by Beckmann, who took an honorable mention in the International in 1929. The second went to Hofer, who won our first prize in the 1938 International. The third went to Rouault, who exhibits here steadily. The first honorable mention went to Casorati for "Icarus" shown here in 1937. Casorati won second prize in the

International in 1937. The second honorable mention went to Matisse, who won first prize with us in 1927, and the third honorable mention went to Saverys for a painting that has been shown here. Saverys has won honorable mention here on two occasions, in 1928 and 1935.

In other words, the San Francisco first prize was our first prize of two years ago. Ten other paintings which received prizes in San Francisco were by persons who had received prizes or honorable mentions here, and two others went to artists whose work we have exhibited in the International.

A number of these prizes were upsetting to my own personal taste. I believe the nubbin of the difficulty is that photography and the moving pictures have largely satisfied the public's appetite for a certain interpretation of an actual scene in painting. The result has been therefore to take away from painting a large proportion of a field which painting has occupied for centuries. This has driven the painter into searching for a new reason for existence, a reason that is largely abstract in the sense that music is abstract. This effort is so new that neither the painter nor the public is accustomed to the adventure, and consequently the result has not reached any great peak of proficiency. That is why juries of award, to my mind, are far too enthusiastic about developing this novel result.

Another problem occurs. Contemporary juries are so eager to help youngsters that they fail to support the older men. I do believe that in a measure youth is to be served. In so doing, however, it seems to me unwise to sacrifice the important older men in art. Europe has already taken this mad rush forward and is now returning to a greater degree of restraint. We are still in the plunging-ahead period. I would make haste slowly.

The San Francisco powers that be asked me for a newspaper statement. I am enclosing a copy of what I wrote out for them. Much of it I have used in

various forms in Pittsburgh. Perhaps, though, a little reiteration would not be amiss. The statement follows:

Gertrude Stein once said that "A great many persons dislike a great many pictures." So in viewing an exhibit like this, we should recall another quotation from a professor of the University of Kentucky, by the name of Vandervall, who remarked about music, "Music is a noise which is music to the man who plays it and to the man who listens to it with appreciation."

It is not the province of a contemporary show such as San Francisco's to damn any one school of painting or promote another. It is its province to set before the people the existing conditions in art for them to digest, according to their many particular idiosyncracies. That it has succeeded in doing in the most capable manner that I have met since I have engaged in this occupation.

Any group of persons awarding prizes these days is in the position expressed in Henry James's definition of life—"A predicament preceding death." In this predicament it is well to remember that taste is a matter of habit, and habit is the strongest human force extant. So, as there are many kinds of habit, there are many kinds of art. There is academic art, the hitching post to which we all tie. There is advanced art, the spirit of adventure that rubs the moss off the hitching post.

In these days of social turmoil, the jury of award felt that little is to be gained by remaining tied to a post. Consequently, the jury supported largely those men who give in the San Francisco exposition adequate examples of their ability to reflect the visual esthetic habits of what the jury feels are forward-looking social groups of unquestioned authority in the world at large.

However, remember through all this that the French critic, Sainte-Beuve, once wrote a line to the effect that "The criticism of contemporaries is mere conversation."

EDUCATION FOR A CHANGING WORLD

BY ROBERT ERNEST DOHERTY

President, Carnegie Institute of Technology

[Commencement Address at the Shady Side Academy, June 2, 1939]



THE world your fathers faced on becoming responsible men was harder to understand than that your grandfathers faced; and the world you will face will be vastly more difficult to understand than that

your fathers faced. In the relatively short period of three or four generations—indeed within the memory of living men—science, invention, and engineering have changed our country from a dominantly agricultural nation, in which life was characterized by a rugged simplicity, to a dominantly industrial nation characterized by a baffling complexity. It has changed from a migrating nation to a settled nation; from one in which those people who were discontented, whether they were from the settled sections of the eastern states or from Europe, could spread like a swollen river over the rich areas of the west, to a nation in which the westward-moving frontier has long since reached the Pacific. This has brought practically to a close the haven that used to be open to those venturesome, pioneering souls who were not satisfied with their lot. And this has meant that other outlets have had to appear for the restless energies of the people.

The nation has changed in other respects. It has changed from one in which transportation north and south was largely by water on the Atlantic and on the Mississippi River, and east and west by stage and wagon and the

Erie Canal, to one in which streamlined trains, automobiles, and airplanes whisk across the country at speeds that seemed quite impossible even when I was in college. It has changed from a country in which long-distance communication was by pony express and a limited use of the telegraph, to one in which personal conversation across the country is now commonplace, and almost every home may keep constantly in touch by radio with the events of the whole world and be entertained at any hour of the day—to say nothing of learning whose coffee or gasoline is best to buy! It has changed from a nation in which the population in 1860 was only 32,000,000 and comparatively scattered, to one in which it is now 130,000,000—over four times as great—and a very large portion of the people have been herded into the cities in concentrated masses where they have lost touch with the soil and the free air of open spaces. Instead of the almost self-sufficient household of our great grandfathers, our homes and lives depend upon streams of products from almost every corner of the earth. Instead of food from the garden or near-by farm we have it from every section of the country, much of it being transported in refrigerated cars. Likewise clothing and supplies of every description now come from a hundred distant sources. A community depends for its normal existence on almost the entire world, certainly upon the entire United States. Instead of water from the old pump in the well, we now turn the faucet and the water spouts forth from a distant source—in some cities, many miles away. Instead of light by candle or kerosene lamps, we turn the switch and have a brilliant illumination of home

and city undreamed of seventy-five years ago and produced by electric current often generated many miles away. Formerly men had to work from dawn till dark to produce the necessities of life. Now, by harnessing and using the forces and energies of Nature, they are able to produce in a forty-hour week more of the necessities and luxuries of life than markets can be found for, and consequently many are out of work.

This tremendous, sweeping change of the last century, this complete alteration of our physical environment brought about by science and engineering, has come about too fast for us. It has not given us time for the necessary readjustments of mind and habit in order to understand and live peacefully in the new environment. Or to state it the other way around, leaders in the social sciences and professional men who have had the responsibility of statesmanship in solving the social problems resulting from these tremendous changes in ways of life and livelihood have not been able to keep pace. So there is great confusion. Statesmen don't know what to do. Yet great as may be the present confusion, the rushing sweep of change that brought it on is still racing ahead and is not to be stopped. Thus, it is indeed a changed world in which you live, and it is still changing at a dizzy rate; and the world you boys will face when you reach the age of responsibility—say thirty-five or forty—will be different from that you know today. The problems of individual life will be harder to understand, and the problems of community and national life will be still more difficult.

Why am I drawing such a picture for you? Why am I repeating all these things you have unquestionably studied and discussed in your classes? Well, there are two reasons. In the first place, I want to impress indelibly upon your minds the extremely important, simple fact that there is a rushing, sweeping change; you are now living in the midst of it. The other reason is related to your own self-interest. I want you to

know that your personal success as a business or professional man, and your effectiveness as a citizen who has been accorded the rare privilege of higher education, will depend in a great measure on how well you learn to understand life—how well you understand the complex and growing interdependence of individual, community, and national life. Those in business or professional life who lack such understanding will be greatly handicapped. Competition of brains is becoming keener, the problems to be dealt with are becoming more complex, and the distinction and fruits of success correspondingly greater.

Education therefore takes on a new significance. There is now an element of urgency for understanding that formerly was not present. The time factor has become important; there is a race between increasing complexity of human and social relationships, on the one side, and increasing competency to understand these, on the other. Paradoxically enough, by the understanding and use of physical science man has created a rapidly growing, undisciplined social octopus which he does not understand. And in the crucial relay race which successive generations are running with the growing reaches of this monster your generation must take a very important, if not decisive, part. If man wins, the reward will be national prosperity, individual freedom, and at least the possibility of individual success and happiness; if man loses, the penalty will be national chaos, ruin, and possible human slavery. If the latter should happen, it would merely represent one more great nation's being added to the list of those in which precious human liberty has vanished and brute force reigns supreme. If I may repeat, the outcome will depend upon education—and especially upon your education and other boys' education who are now in college or about to enter. It will depend upon a new kind of education, or rather upon a new attitude of students toward their education.

I have in mind three important elements of an education for the world you will encounter as mature men. I am going to stress intelligent understanding; emphasize certain broad areas of thought that if reasonably mastered will fortify you in life ahead; and urge the fundamental importance, both to your life and to the successful pursuit of your college work, of cultivating purposeful attitudes. I hope these three things will appear to you as simple as indeed they are, and as important as they really are. They represent the structural elements of a cultivated intellect of the kind that can compete and be serviceable in the new world. And like transplanted tender shoots of selected new growth, these elements will take root and grow vigorously if they are properly nourished for a while. But you will have to do the nourishing; the instructor can help you, but you yourself will have to do the job.

Intelligent understanding comes first. One of the greatest curses of humanity is responsible people dealing with matters they do not understand. Of course situations sometimes arise which must be dealt with before it is possible to understand them, as for instance when a business depression comes suddenly, and business men have to take action without understanding either the cause of the depression or even the ultimate effect of their own action. Then also there are matters that even with the most intelligent study are not yet understood—the cause and cure of cancer, for instance. Nevertheless, cases abound in which responsible people have dealt with situations they did not understand, or only vaguely understood. There are managers of plants who have installed labor-saving machinery—in the textile industry for instance—without understanding and reasonably recognizing the inevitable social repercussions involved, or who have operated plants at a low profit or loss because they did not understand known principles of good management or did not take the trouble to collect and analyze essential

facts. There are business men who have failed because they gambled on uncertainties when an intelligent study of the situation—markets, personnel, patents, and the like—might have revealed the outcome. I need not even mention the extent to which action without understanding characterizes the political realm. We see it on all sides. Of course there are brilliant exceptions in all these cases, but they only serve further to emphasize the point that intelligent understanding is all too rare, and that opportunities are therefore the more promising for those who cultivate this important quality.

The way to cultivate it is clear, but difficult to carry out. It is to insist on understanding whatever you study. Every time you achieve genuine understanding of a new concept, you have thereby increased your power to understand other new concepts. On the contrary, every time you skim over a lesson superficially, or study it merely to memorize it so you can turn it back to your instructor on a quiz sheet, you have not only achieved practically nothing—certainly nothing in understanding—but have actually impaired your usefulness by cultivating the habit of superficiality. This leads insidiously to a habitual state of mind in which one is satisfied with confusion or half-baked understanding—a state which I have called, "contentment in confusion." And this is the curse of the age.

So I repeat: insist on understanding. You know when you understand and when you don't. Insist upon it!

The second element of the education I would specify for the changing world is certain areas of thought that should be pursued. Naturally one of these is the field of professional work to which you look forward. I think I need do no more than merely mention it in the interest of completeness. We all take it for granted that this field of thought and study will not be overlooked.

The purpose of education, however, is more than preparation to earn a living; it is as well to learn to understand life—

individual, personal life, and community life. To study merely the technical matters of professional activity and overlook the important process of arriving at a philosophy of life and the responsibility of intelligent citizenship, is to grow up as a warped human being who must depend largely on animal instincts, instead of principle, in making decisions regarding problems that involve human and social elements. And all of you will probably reach positions in which you will have to make such decisions. So I urge that you pursue such fields of thought. Particularly in the present generation when, under economic stress, numerous social ideologies are being proposed in this country and actually tried in others; when former standards of national and individual conduct are being questioned, and many of them thrown aside; when, more than ever, the old question is being pressed as to how much it is necessary to limit individual freedom in order to achieve social ends; when the problems of individual adjustment are becoming more difficult—particularly in such a time, it is essential that all of us who are not too old to do so arrive at an active, determining philosophy of life that will provide a basis for intelligent decision, and for strength and courage in periods of stress. Without such a philosophy one is left helpless in the face of such situations as our changing world presents; without it, all sense of direction is lost, all basis of courage gone, and we become, once more, animals. Can you imagine what would happen if, overnight, everybody in positions of responsible leadership were to become endowed with a constructive philosophy of life, with humane appreciation, with the moral code of the Nazarene, and then acted accordingly? I think we should see our problems melt like snow under the summer sun.

I am not preaching; I am not attempting to be clever and offer a veiled suggestion that you should be good and go to church. I am an optimist; I take that for granted. But you have to do

more than that. What I am proposing is a matter of education, not the mere profession of a faith or a New Year's resolution; it is an intellectual pursuit that involves years of study and thought. But if this can be carried out by the new generation, there will be hope that some approach can be made to individual and social happiness and well-being for which the world now yearns. Thus I urge you in your college work and afterward to pursue these fields of thought and study that will help you (1) to achieve reasonable understanding of the evolution and nature of human and social organization, and (2) to arrive at a guiding philosophy of life.

I have thus far outlined to you two of the three structural elements of a balanced education. The first was intelligent understanding; the second, certain essential areas of thought. I now turn to the third—the cultivation of purposeful attitudes.

This, you will recognize, is closely related to the second element we have just discussed. Purposeful attitudes signify purpose, and purpose implies a philosophy. Perhaps I should have started with purposeful attitudes since these underlie practically all achievement. Have you read biographies and autobiographies? These are usually of people who in some way or other have distinguished themselves. If you have read of them, then you must have discerned a thread of purpose running through their lives. Like the question whether the chicken or the egg came first, it might be asked whether inherent purpose made the man, or the man settled upon a purpose which made him. I don't know which, but I suspect it to be a little of both. I have seen purposeful attitude blossom out in youngsters, and I have seen it, although practically dormant until early twenties, develop after that time. And of course I have seen it still dormant at middle age. The important fact is, it is an accompaniment of success, and I am confident that it is also an essential of success. Moreover, I feel sure it can be cultivated—

stimulated from a latent state, and developed into a guiding force in life.

What will it mean to you in college to cultivate purposeful attitudes? Did you ever stop to think how silly it is to study a subject just because someone told you to, or to work out a lesson or write an essay just to get credit for it so you will graduate? For what purpose? If you can settle upon a rational purpose for every course you take, and for your whole college career; if you can definitely relate each of your several studies to your professional career, or to your understanding of human institutions, or to your effort to settle upon a philosophy of life—if you can do this, then there will be a basis for interest in your work, and a satisfaction that your efforts are leading you somewhere. This is a study in itself and you yourself will have to do it if it is to be done. But the fruits are worth the effort. Purposeful attitude brings interest, and interest makes study both a profit and a pleasure. Presumably there are reasons for all subjects in the curriculum, but if the reasons are not understood and convincing, the whole process becomes a farce. Intellectual progress is not effectively made without intelligent purpose. So finally I urge you to recognize this third structural element of a balanced education. Cultivate purposeful attitudes regarding all you do, and especially regarding your college work.

Now all these things I have proposed really amount to saying that in a world that is changing as rapidly as ours you must learn to take yourself in hand. We are so used to tradition, so used to having things and thinking done for us as youngsters and even as young men, that it is difficult to take ourselves in hand. But change in the world is so rapid that those on whom society and perhaps civilization itself depend must learn to think constructively and have a sound philosophy and basis for their thinking. Traditional modes of life are passing and there are no charted ways to the new. Men who do not think by principle, who see only to the

ends of their noses, who make decisions only on the basis of momentary expediency because they have no guiding philosophy—such men are lost in a new situation. You must not join their company, because you are among the small fraction of young men in this country who are to have the privilege of pursuing higher education, and the responsibility that goes with this is to learn how to think straight, to understand, to feel at home in important fields of thought, and to have a constructive and purposeful attitude toward life. Having learned these things, you will have assured to yourself success as a professional man; and to your country, constructive service as a citizen of democracy.

ARE THESE NEW BOOKS GOOD ONES?

The thirties have been prolific of shoddy books got out while the news was fresh, and of dull, clumsy, badly written books, claiming attention because their subjects were new, and of extravagant, egoistic books that read like the shouts of drunken college boys, and of cheap, cynical, smutty books whose philosophy of life, when any, was so shallow as to disgust an honest humorist. It seems time to call off the bright young men who make bad novels out of the rich materials of economics or psychology, and go back on the trail to find out where good writing lost its way and went off somewhere into the night.

Ideas fascinate us as they seem to fascinate everyone nowadays. But, if books are to be made, ideas are not enough. A novel should do what narrative was meant to do. A biography should be a Life. A history should be historical. A poem should communicate as well as be. And all should share in that heritage of hard thinking and intense imagination, competently applied, and of craftsmanship adequate to bridge the gap between writer and reader, which is the core of literary tradition, and its real excuse for being. New books are well enough, but let them be good.

—EDITORIAL IN THE SATURDAY
REVIEW OF LITERATURE

ONE FLAG AND ONE LOYALTY

We have room for but one flag, the American flag, and this excludes the red flag which symbolizes all wars against liberty and civilization, just as much as it excludes any foreign flag of a nation to which we are hostile. And we have room for but one soul loyalty, and that is loyalty to the American people.

—THEODORE ROOSEVELT

MOVING DAY FOR THE BIRDS

BY RUTH TRIMBLE

Assistant Curator, Section of Ornithology, Carnegie Museum



IN reality, of course, every day is a moving day for the birds. No other class of creatures is so well equipped for a life of ceaseless activity or so well adapted for traveling easily and swiftly from place to place.

If you or I wanted to make a rapid journey, let us say, from Pittsburgh to San Francisco, we would choose a flight through the air, because in recent years man, by his ingenuity, has contrived to build for himself an engine that will carry him swiftly over the great aerial highways. But birds from time immemorial have been masters of aerial locomotion. They are of themselves high-power engines of remarkable buoyancy due to their covering of feathers—peculiar to birds alone and insuring economy of weight and at the same time providing warmth and maintaining a high body temperature. In addition, most birds, particularly those given to extensive flying, are provided with a cooling system; that is, their bones, instead of being filled with marrow, are hollow and are filled more or less completely by extensions of the breathing system called air sacs. These reservoirs of air help to prevent the body temperature from mounting excessively during extreme exertion, for birds do not perspire for relief from overheating as mammals do.

Thus admirably equipped for moving from place to place and protected against extremes of temperature, birds have been able to extend their domain to the four corners of the earth; and

throughout the winter, when many other creatures are hibernating or have their activities measurably curtailed, birds can remain active even in regions of snow and ice, if sufficient food is available. And when food becomes scarce, strong wings will carry them to more favorable localities. During the summer months, when baby birds fill the nest and, with wide mouths gaping, call unceasingly for food, the parent birds travel about constantly. Activity, then, really never ceases in the bird world, but we have come to consider as "moving days" those periods of regular seasonal movement in spring and fall when the birds are traveling to and from their summer homes. Perhaps you made your earliest acquaintance with this phenomenon of Nature known as bird migration when as a child you learned that old nursery rhyme, "The North Wind doth blow, And we shall have snow, And what will poor Robin do then?" Soon it was discovered that Robin's strong wings could carry him, if he wished, beyond the reaches of cold weather to a land of sunshine, where the earth was not frozen and solid, and earthworms could be found in abundance. Later you were impressed with the fact that many other birds shared this travel with Robin; that a great number of different kinds of birds were seen only during the summer months, their disappearance coinciding rather closely with the approach of cold weather, and their absence continuing until spring once more set buds to swelling and the sun warmed myriads of insects into a lively existence.

In the post-breeding movement the earliest arrivals here from the North are shore birds, which can be seen on mud flats or sandy beaches as early as the first week in July. In late August

and early September they are on the move in flocks of countless numbers. Presque Isle Peninsula at Erie and Pymatuning Lake are the only places in western Pennsylvania where shore birds and water birds can be observed in profusion. On a visit to the peninsula early one September we watched a large assembly of these interesting birds, which to inland residents are mostly unfamiliar figures. In one flock of considerable size we found scores of dainty semipalmated sandpipers hurrying to and fro and, in company with many trim semipalmated plover, feeding among the tiny pebbles on the beach. At the water's edge were numbers of long-legged individuals—stilt sandpipers, whose long, slim black legs distinguished them from the greater and lesser yellowlegs, which were also there in abundance. Several dowitchers probed industriously in the soft mud for water bugs and small mollusks. Near the foghorn and entirely unmindful of its terrifying noise was a small company of piping plover, and near-by many of their killdeer cousins. On a sand bar at the very tip of the peninsula were hundreds of ring-billed and herring gulls, intermingled with common and Caspian terns. It was thrilling to watch the grace and ease of the terns in flight, as they skimmed through the air, now soaring on almost motionless wings, or gliding expertly to the surface of the water. The larger size and bright red bill of the Caspian tern readily distinguished it from the common tern. Entranced by the beauty and tremendous power of their flying I began to understand how a member of this family—the arctic tern—holds the world's title as migration champion. This remarkable bird nests as far north as land has been discovered, and when the young are grown, travels to the very edge of the Antarctic, a distance of eleven thousand miles. The common and the Caspian terns are not such prodigious wanderers, for many of them will find good winter fishing within our southern states, while others will press on only

as far as the coasts of South America.

The swamps and marshes provide excellent opportunity at this time of the year to observe another phase of movement among the birds, which has been termed "vagrancy" or pioneering. Young birds must soon learn to depend upon themselves. The parent birds, tired by the arduous cares of reproduction and weary of incessant calls for food, urge the youngsters forth to fend for themselves. Thus it is that in late summer and early fall we find the young of certain groups straying far from their accustomed range. This is particularly noticeable among conspicuous birds such as the herons, which are principally limited to southern regions in the nesting period.

During August from many localities in Pennsylvania, Ohio, and West Virginia there are reports of what have ordinarily been designated as large "white cranes." The birds are not cranes, of course, but American egrets. The American egret is a member of the heron family. About three feet in height, it is an imposing, long-necked, long-legged bird of pure white plumage, with yellow bill and black legs. Small reservoirs and swamps are the chosen haunts in western Pennsylvania, and those who see these birds are impressed with their grace and beauty as they wade slowly about in shallow water, lifting their long black feet with great care and precision, and searching intently for fish, which they capture by swift stabs of the long yellow bill. Pymatuning Lake is an attractive stopping place for this tropical wanderer. Its numbers there have steadily increased within the last years, and in August of 1938 there were at least one hundred and fifty egrets in the area. Numerous other reports of single birds or small flocks have come to the Museum from persons who have been attracted by this unusual visitor.

The egret was formerly killed wantonly for the delicate plumes of the nesting birds that were once popular as decorations for women's hats. Only

because laws were passed to prohibit this killing, and popular opinion ruled out feathers as adornment, was one of the loveliest and most spectacular of our North American birds saved from extermination. The widespread invasion of these birds in our region each season indicates that under this protection the American egret is once more establishing itself.

Other vagrants that sometimes reach our district in the post-breeding wandering are the young of little blue herons that have set out from their southern summer homes. They are white like the egret, but the immature little blue heron is smaller and its feet and legs are yellow instead of black. They are fishers, too, and their favorite feeding grounds are fresh-water marshes, the shores of ponds, or along the banks of inland streams, where minnows and crawfish are plentiful.

The lakes and marshes are not the only places of interest at the time of fall migration. Much can be learned of bird travel by watching our dooryard birds. During the summer months most of our feathered residents in ringing voices asserted claim to their nesting territories and resented intrusion by others of their kind. But in the fall they develop a communal spirit and gather in enormous flocks in preparation for the journey to winter quarters. Even the most casual observer has his attention drawn to the flocking of grackles and starlings—at evening they stream in by the hundreds to roost in shade trees. Their ceaseless chattering, the premature showering of leaves which they cause, and their untidy habits make them undesirable tenants in residential districts. Robin families are not so frequently noticed about our houses at this season for they, too, are banding together, and in the evening retire to roosts that often accommodate hundreds of birds. Until the snow drives them away they will be observed throughout the countryside in roving bands. Nighthawks no longer skim above the house tops at twilight, pur-

suing in graceful, erratic flight all manner of night-flying insects. The chimney swifts and swallows, too, have moved on in great companies.

The yellow warbler was among the first of its tribe to desert us. Early in July we missed its pleasant little song and not long thereafter, when the babies were strong enough to fly and the parent birds had completed their moult, the families of yellow warblers quietly disappeared to southern lands. September, however, is the peak of warbler migration. Many of the warblers travel far northward in the spring and raise their broods during the brief summer months in regions where for the greater part of the year snow, ice, and biting winds are the prevailing mode. Before the frosts come to kill off the insects, which are the main article of diet among warblers, they set out for warmer lands.

As the great hordes of warblers pass through in the fall, they present to the bird student the most difficult of his problems. In many cases the bright colors of springtime birds are now subdued or replaced by more somber hues, and immature birds of the different species are well-nigh indistinguishable. At this season there is rarely a song to give a clue to the identity of passing guests, since most are silent except for a few brief call notes. Even the veteran bird students are distracted in seeking among the restless galaxy that is here today and gone tomorrow some species of rare occurrence, such as the Connecticut warbler, which in spring follows a route up the Mississippi Valley to the west of us, but returns in the fall through the Atlantic Coast states, and is sometimes observed in our district. The vireos and flycatchers, like the warblers, feed upon insects, and so when the first frosts reduce the abundance of food and cause the leaves to fall in fluttering showers, they, too, follow the warblers in their journeys to the South. The thrushes, also, find a warmer climate more advantageous in the winter season, and in September and October they are on their way, many of

them bound for Central and South America. A few robins and bluebirds—members of the thrush family—sometimes remain behind in sheltered glades where dogwood berries are plentiful, but the majority travel on. Of all the summer residents the sparrows linger the longest, finding seeds still plentiful even when the weather turns cold. In late October and November, however, our summertime guests—the chipping and field sparrows, the swamp and vesper sparrows—will travel to the southern states for the winter months. Their places here will be taken by arrivals from the North—the tree sparrow and the Junco—which make this their winter home.

As one by one the pages of the calendar are torn away, the character of our bird life changes, and so closely are the movements of the birds associated with changing seasons that their passing southward "tells more plainly than the falling leaves that the year is dying."

LITHOGRAPHS BY GEORGE W. BELLOWES

THE first print show of the year will be an exhibition of lithographs by George W. Bellows (1882-1925) which will open on the balcony of the Hall of Sculpture on October 19—the opening date of the 1939 International—and will continue through the entire period of the International and until December 31.

Lithography was a favorite medium of Bellows, and from 1916, when he first took up the art, until his death in the early days of 1925, he made 196 prints. A selection of seventy-two of these will be in the exhibition.

It is appropriate that these lithographs should be on view during the period of the International, for Bellows had been represented in the exhibition from 1908 until 1925. The first painting he showed in it was his famous "A Stag at Sharkey's," of which he

also did a lithograph. In 1913 his painting "The Circus" was given an honorable mention; in 1914 "Cliff Dwellers" was awarded third prize; and in 1922 "Eleanor, Jean and Anna" first prize. In 1921 he served on the jury of award for the International of that year. In 1925 Carnegie Institute purchased through the Patrons Art Fund his painting "Anne in White" for the permanent collection. The Carnegie Institute owns three of his lithographs—"Emma in a Black Hat," "My Family," and "In the Park, Second State." The prints in the exhibition will be lent by Frederick Keppel and Company through the courtesy of Mrs. George W. Bellows.

A LIBRARY GIFT

PITTSBURGH'S New Friends of Music, Inc., a non-profit organization created for the purpose of presenting concerts devoted to great music at prices within the reach of all music lovers, have presented the Music Division of the Carnegie Library with copies of all the scores to be played at their concerts during the coming season. This gift comprises valuable pieces of music that may be consulted in the Reference Department of the Library, or withdrawn for home use, for the gift is perpetual and as the concerts continue new pieces will be added each year.

The organization has been most generous, for they have not only given the individual songs that are to be sung, but complete volumes of the songs; also parts for the chamber works have been donated with the miniature scores. And even though only one Chopin Sonata is to be played, the complete volume of his sonatas has been presented to the Library. Because of the great demand that there will be for these pieces during the concert season the books may be withdrawn from the Music Division for only one week by each borrower. At the close of the season they will be loaned for the usual time of two weeks.



THE GARDEN OF GOLD



THE death last July 7 of Mrs. John L. Porter was followed by the publication of her will, which revealed the beautiful conclusions of a generous and benevolent mind. John L. Porter, who died two years ago, had for many years been an active and devoted member of the Board of Trustees both of the Carnegie Institute and of Carnegie Tech, giving his time and attention particularly to a trustee's oversight of the Carnegie Institute of Technology. Mrs. Porter had always entered into the spirit of her husband's work, and in this will she bequeathed \$200,000 for building Porter Hall, intended for a girls' dormitory on the Tech campus, as a memorial to her husband. No more appropriate, needful, and useful structure could be given to Carnegie Tech at this time, and when Porter Hall is built, it will carry in perpetual memory the fruitful lives of these two good friends of a great institution.

Mrs. Porter's gift becomes a valuable part of the arrangement under which the Carnegie Corporation of New York has agreed that if Pittsburgh friends will contribute \$4,000,000 by 1946, one third of which may be in buildings on the campus, it will double the amount by giving \$8,000,000; or that it will give two dollars for every one dollar in that proportion for any part of the \$4,000,000. Mrs. Porter's contribution of this \$200,000 therefore assumes an immediate value of \$600,000 in the 1946 settlement.

But Mrs. Porter's benevolent provision for the welfare and education of the young people of this world did not stop with the bequest for Porter Hall; for after having made generous remembrances for certain relatives and friends, and for her church, she provided that the Carnegie Institute of Technology should be the residuary legatee of her estate. Under this arrangement the

Porter family residence at 650 Morewood Avenue, a modern and beautiful mansion, together with all its furnishings, paintings, and other works of art, passes into the ownership of the school. Furthermore, when time brings to a conclusion the payment of certain annuities, the capital sums from which these bequests are paid will automatically pass into the endowment funds of the school.

The will of Mrs. Porter in its wholeness has thus revealed substantially in one noble objective her design to encourage the service and development of the Carnegie Institute of Technology in the most practical way; and her studied act of kindness has been greeted by the Board of Trustees with a profound appreciation.

Excluding Mrs. Porter's bequest, which will be added to our total of gifts when her estate has been settled, we have the following amounts in gifts, recorded individually since the inauguration of the CARNEGIE MAGAZINE in April, 1927: for the Carnegie Institute of Technology, \$1,541,908.65; for the Carnegie Library of Pittsburgh, \$34,379.12; and for the Carnegie Institute, \$1,260,231.49; or a grand total of \$2,823,962.64.

Democracy in any sphere is a serious undertaking. It substitutes self-restraint for external restraint. It is more difficult to maintain than to achieve. It demands continuous sacrifice by the individual and more exigent obedience to the moral law than any other form of government. Success in any democratic undertaking must proceed from the individual. It is possible only where the process of perfecting the individual is pursued. His development is attained mainly in the processes of common living.

—LOUIS D. BRANDEIS

LEADERSHIP

The most valuable citizen is not the man who follows public opinion, but the man who, when all are mad, dares to speak of the sacred blessings of peace.

—ANDREW CARNEGIE

THE JURY OF AWARD

The 1939 International will open October 19

THE 1939 Carnegie International Exhibition of Paintings will open on Thursday, October 19, the official inauguration taking place immediately after the Founder's Day exercises in the Carnegie Music Hall that evening. It will be the thirty-seventh International in the history of the Carnegie Institute. Following the procedure of the last two years, the prize awards will be announced at the exercises in the Music Hall before the guests enter the galleries where the paintings will be shown.

Fortunately, practically all the European paintings were in Pittsburgh before the declaration of war in Europe, and some paintings have been received from abroad since the outbreak of hostilities. The International, therefore, will be carried on as originally planned.

There will be 347 paintings in the exhibition, 241 of which will be from England, France, Italy, and Germany, and 106 from the United States. In addition to the national sections, there will be a group of 26 paintings by European artists who for one reason or another are now painting in lands other than their own. There will also be a one-man exhibition of twenty-one paintings by the French artist, André Derain.

The jury of award will meet in Pittsburgh beginning September 27 and will continue in session until it has completed the work of awarding the following prizes: first prize, \$1,000; second prize, \$600; third prize, \$500; first honorable mention, \$400; second honorable mention, \$300; third honorable mention, \$200; and fourth honorable mention, \$100. The jury will also award the Allegheny County Garden Club prize of \$300 for the best painting in the show of a garden or flowers.

The members of the jury will all be artists and will include two Europeans and two Americans—Gerald L. Brock-

hurst, of London, and Hipólito Hidalgo de Caviedes, of Madrid; and Eugene Speicher and Edward Hopper, of New York. Homer Saint-Gaudens, Director of Fine Arts at the Carnegie Institute, will be the chairman of the jury.

Gerald L. Brockhurst, member of the jury from England, is a distinguished painter and etcher. He is probably better known in this country as an etcher than as a painter, though he has exhibited paintings in the Carnegie Internationals since 1922.

He was born in Birmingham, England, in 1890, and entered the Birmingham School of Art at the age of twelve. In 1907 he went to London to attend the school of the Royal Academy, where he won the Landseer scholarship, the Armitage medal, the Decoration medal, the British Institution scholarship, and in 1913 the gold medal and scholarship, which is the greatest prize the Academy school can bestow. This scholarship permitted him to travel on the continent and to study painting, particularly in Paris and Milan. In 1923 he became a member of the Royal Society of Portrait Painters, and in 1928 he was elected an associate of the Royal Academy and in 1937 a Royal Academician.

In 1930 the Carnegie Institute purchased his "Head of Henry Rushbury" for the permanent collection. In 1934 the Institute presented an exhibition of his etchings, covering his work in that medium over a period of twenty years. This was the first comprehensive exhibition of his etched work held in this country. His etchings are eagerly sought after by collectors and galleries everywhere.

One of the most original and gifted of English artists, Gerald Brockhurst paints with consummate skill and precision. His work has meticulous finish and careful modelling, and his portraits

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have qualities that defy definition. He is interested in texture and gives attention to detail without detracting from his theme, using accentuated lighting and rich colors subdued by low tone.

Hipólito Hidalgo de Caviedes, the Spanish member of the jury of award, was born in Madrid in 1902. He studied art from a very early age in the studio of his father, who was a noted sculptor. He was awarded a silver medal for his mural decoration in the Seville Exposition in 1929. In the Exposition of the Spanish Society of the Friends of Art in the same year he exhibited a portrait which was acquired by the Museum of Modern Art in Madrid. In 1931 and 1932 he was given a grant by the Spanish Ministry of Education, permitting him to study mural painting in Italy and Germany. On his return he did a number of murals in Madrid, notably in the International Telephone building. He exhibited for the first time in a Carnegie International in 1931, and in 1933 his painting, "Elvira and Tiberio," was awarded first prize, and was purchased by the Art Museum of San Diego, California. In 1937 he

left Spain and took up a temporary residence in Cuba. He has visited the United States several times, and in January 1938 had an exhibition at the Paul Reinhardt Gallery in New York.

Caviedes is a painter of portraits, nudes, and flowers. Using a crisp, modern palette, he displays a strong feeling for harmonious design and paints with emphasis on warmth and luminosity. His pictures are decorative and colorful and suggest the quality of fresco. He shows a sense of humor and many of his paintings are exquisitely playful and amusing.

Eugene Speicher, who is one of the American members of the jury, occupies a pre-eminent position among American painters. He was born in Buffalo in



COURTESY OF SOICHI SUNAMI

EDWARD HOPPER



EUGENE SPEICHER

1883. He studied art at the Albright Art School in Buffalo and then in 1907 entered the Art Students League in New York. In his second year at the League he studied under William Chase and Frank Du Mond, and also in evening classes conducted by Robert Henri. Among his fellow pupils at the time were George Bellows, Edward Hopper, Rockwell Kent, and Guy Pène du Bois.

In 1910 he went abroad for a short time, not to study in a school or studio, but to examine at first hand the paintings in European galleries. Since his return to the United States, he has maintained a studio in New York, where he paints during the winter; practically the remainder of the year he spends at Woodstock, New York. He was made an associate of the National Academy in



COURTESY OF CARL VAN VECHTEN

HIPÓLITO HIDALGO DE CAVIEDES

1912 and elected a member in 1925.

Eugene Speicher has won almost all the important awards for painting offered in this country. He is represented in all the leading public galleries in the United States and in many private collections. He has exhibited in the Carnegie Internationals since 1912. In the 1921 International his picture, "Girl with Green Hat," was awarded third prize, and in 1923 his painting, "The Hunter," received second prize. In 1931 the Carnegie Institute purchased his canvas, "Babette," for the permanent collection. He served on the jury of award for the 1927 and 1931 Internationals.

Eugene Speicher's painting has vi-



GERALD L. BROCKHURST

tal, distinction, serenity, and dignity. His originality, rhythm, and sense of color combine to make his paintings of a very high order. To the fulness of his knowledge of his art and superb technical equipment is added that personal intangible quality that makes for great achievement.

Edward Hopper, who is the second member of the jury from this country, is a distinguished painter, water colorist, and etcher. His work has concerned itself chiefly with the unpretentious features and homely phases of native life, which may be summed up in the phrase "the American scene," and of which he has become the painter par excellence.

He was born in Nyack, New York, in 1882. Having decided to study illustration, he eventually entered the New York School of Art, where his teachers were Robert Henri and Kenneth Hayes Miller. In 1906 he went abroad and spent a year studying and painting in Paris. After his return to the United States, he continued to work at both illustrating and painting with practically no recognition until the famous Armory Show of 1913, from which he

sold his first painting. Another ten years of work ensued, again with little recognition, and during which he almost abandoned oil painting. In 1923, however, after having had a successful water-color exhibition, he turned to the former medium again, and began to show in the important national exhibitions. From then on his career is told in the oils, water colors, and etchings which have become so familiar to the American public. He has won numerous honors in these exhibitions and is represented in most of the leading museums of this country and in the British Museum and Victoria and Albert Museum in London, as well as in many private collections. He first exhibited in a Carnegie International in 1928. Carnegie Institute acquired his painting, "Cape Cod Afternoon," for its permanent collection from the 1937 International. This painting had been previously awarded the W. A. Clark prize of \$2,000 and gold medal at the Corcoran Biennial Exhibition of the same year.

Edward Hopper's long and severe apprenticeship to his art is apparent in his work. It is brilliant both in conception and execution, but shows the restraint and refinement of continued discipline. It is simple and direct, honest and unpretentious, and, emphasizing the native accent in both subject and technique, carries on the finest tradition in American art.

J. O'C. JR.

INTERFERENCE OF GOVERNMENTS

While the Brazilian government was paying men to grow coffee to be burned, and the United States government was paying farmers not to grow cotton, Brazil was spending funds to recruit labor in Europe to grow cotton in Brazil. Such coincidences do not tend to increase one's confidence in government planning and supervision as a means of correcting the existing maladjustments in the economic world.

—MELVIN T. COPELAND

It is a paradox that every dictator has climbed to power on the ladder of free speech. Immediately on attaining power each dictator has suppressed all free speech except his own.

—HERBERT HOOVER

CHILDREN AT THE CARNEGIE INSTITUTE

WITH the re-opening of public, private, and parochial schools throughout the city of Pittsburgh, heads of the educational work of the Carnegie Institute have begun again to schedule classes for the myriad groups of children who come from the city proper and from the surrounding counties and states to see the exhibits in the Museum and Fine Arts Departments. The attendance of children—in their regular school classes and in visiting groups organized under a director—numbered 21,763 from January to June of this year. With school days here again, the plans for the coming months include many entertaining programs designed to advance the knowledge of our school children through art and nature studies that have a special appeal to their interest and wonderment.

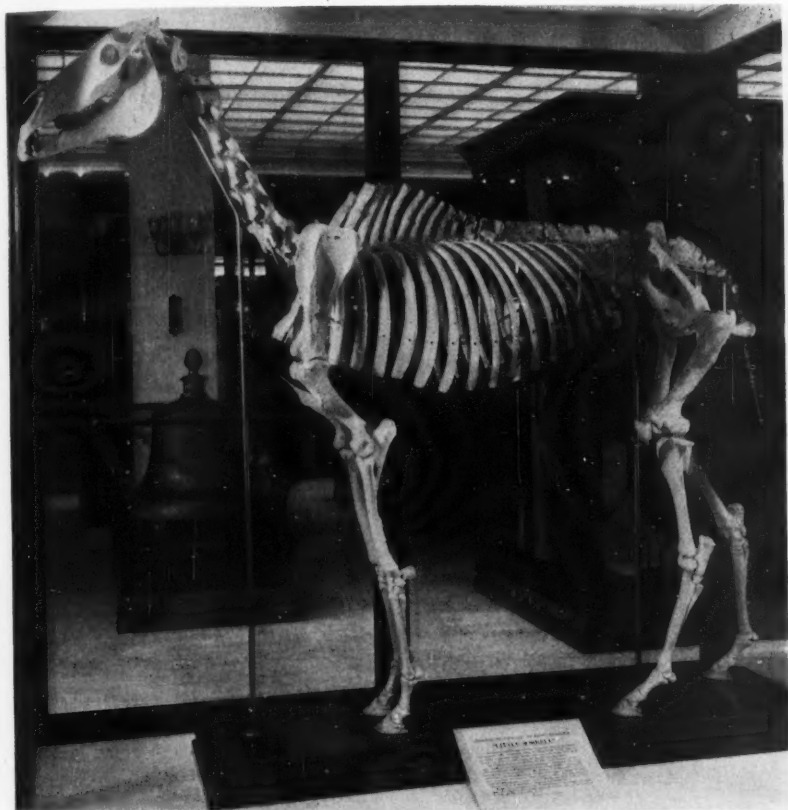
"THINGS I HATE"

I am amused when I see myself described as one who likes everything. Here is a partial list of things I hate: Musical comedies, over-long novels in the shape of trilogies, free verse when it is not poetry, all forms of simplified spelling, especially thru, female legs in the daily news, personal items from Hollywood, hypocritical enthusiasm from radio announcers, books written by "tough guys," biographies where the author feels more important than his subject, night clubs, postum, buttermilk, cauliflower, parsnips, vegetable marrow, panatela cigars, good meat plastered with thick gravy, paint on young faces, pageants, the pronunciation of Joan with two syllables, the spelling Vergil, [instead of Virgil, but does not antiquity question this?] the substitution of hand-me-down words for thinking, such as complexes, mother-fixation, defence-mechanism, escapist, wish-belief, accenting of positively and evidently on the third syllable, and the following words: Angle (used inaccurately), message, gubernatorial, pools for eyes, wailed for replied, contact as a verb, wistful (for Charlie Chaplin). I particularly hate the word gotten. I was pleased when a man telegraphed his wife, "Have gotten seats for the theater" and the telegram was received "Have got ten seats for the theater" and she showed up in the lobby with eight eager friends.

And I hate the whole group of novelists whom I call the Medlar Novelists—the medlar is a fruit that becomes rotten before it is ripe.

—WILLIAM LYON PHELPS
Autobiography

STONEWALL JACKSON'S HORSE



OLD SORREL

DURING the hot summer months, when local news was scarce, a Pittsburgh reporter wandered into the Carnegie Museum in search of an item. Meeting up with an idle employee who, away from his own work, was strolling in the department of history, their eyes fell upon the biggest object on the floor—the skeleton of General Stonewall Jackson's horse. What was that horse doing in Pittsburgh? A Confederate General's horse clearly should be sent to some southern museum. And

so, never dreaming that they were creating a sectional situation, they agreed upon a newspaper story which called for the transshipment of the honored war horse to a southern institution, simply because, in their perspiring perversion of judgment, North is North, and South is South.

The press associations took up the story, and it crept into Life magazine, the editors of which called upon the taxidermists of the country for a volunteer to put the horse's skeleton back into

the horse's skin at Richmond, Virginia. And at that point the baseless fiction seems to have died a natural death.

Except—that it did unintentionally convey the impression that the people of Pittsburgh cherish a prejudice against the South on account of the Civil War. That is not the case, either as to Pittsburgh or any other part of the North. Pittsburgh people who know the story of that unhappy difference are humbly conscious of the terrible mistakes made by northern politicians in their treatment of the people of the South after

the close of the war. It is all told so tragically in the novel, "Gone With the Wind." Omitting any discussion as to the responsibility for the outbreak of that conflict, the story of the treatment of the people on the southern side after its close is a story that should bring tears of repentance into northern eyes for a thousand years—tears that alone can dissolve the "Solid South."

No! General Jackson's horse stays in Pittsburgh—forever!—and our only regret is that he cannot eat a bucket of Pittsburgh oats every day.

THE COMMON BLACK DUCK

BY REINHOLD L. FRICKE

Preparator in the Section of Public Education, Carnegie Museum



THE interesting group of exhibition cases in the Children's Museum have now been supplemented by a new habitat group of the black duck. The setting is the typical spongy peat shore line of the compara-

tively recent artificial Pymatuning Lake, against which is portrayed a mother duck leading her brood of eight downy young ashore.

The mother, ever alert for danger to her little ones, is carefully looking about her for possible enemies, while the ducklings, unconscious of her watchfulness, are playfully scrambling among the logs and grasses on the bank and in the water. The smallest of the brood has settled down on a log and is busily engaged in searching for some parasitic annoyance under its wing. Several are picking up bits of food among the logs, and the others are still in the water, one in the tipping position

assumed by river ducks in search of food below the surface.

Two species of marsh plants—both of which are abundant in this area—are shown in the group: the taller plants with flowers emerging from the side of their pithy stems are bog, or soft, rushes; and the clumps of shorter plants with the flowers on the tip of the stem are spike rushes. On the surface of the water are two kinds of floating plants: the small flat rounded leaves of the duckweed amid patches of the granular Wolffia, the smallest flowering plants known. Each grain of the Wolffia is a complete plant that bears a tiny flower during June and July.

Representing the insect world are two damsel flies at rest on the tall rushes in the back of the case, and a water strider skates over the surface of the water under the log. The shiny shell-like back of a whirligig beetle appears on the water near the shore line in the right foreground.

Ottmar von Fuehrer has again brought the atmosphere of Pymatuning to the Museum with his excellent background painting of this case. It was before the advent of the new lake that I



THE BLACK DUCK GROUP IN THE CHILDREN'S MUSEUM

collected this family of black ducks. At that time the finding of a duck's nest there was rather unusual but now these ducks are found nesting in that region by the hundreds, and are only exceeded in number by the common mallard.

The black duck, known also as the dusky duck, stock duck, and black mallard, is mainly an eastern bird and is seldom found west of the Mississippi. It occurs from Florida to Canada, nesting chiefly in our northern states and in Canada as far as Hudson Bay. Some ornithologists divide the black duck into two races, one of which has a plumage that is chiefly dusky-brown, with lighter brown edging the feathers; and the other, somewhat larger, and with reddish-colored legs, which supposedly nests farther north, and is called the red-legged duck. There is still some dispute concerning the status of this subspecies, one belief being that this bird is merely a more mature in-

dividual of the common well-known species.

The black duck arrives at Pymatuning in the early spring, as soon as there are patches of open water. It often feeds in shallow ponds and most of its diet consists of vegetable matter, although it will eat some forms of aquatic animals as well as insects whenever they are available. Much of its foraging is done at night, with the result that neighboring farmers complain of damaged grain fields. This occasional raid on wheat fields, however, is surely offset by the black duck's value as a destroyer of noxious plant seeds.

As soon as the ducklings come out of their shells and their olive-brown downy feathers are dried, they follow their mother about in search of food. When danger threatens, the mother thrashes about, feigning injury, trying to lead the intruder away while the ducklings seek safety by crawling

through the vegetation or by swimming out of danger. Once the ducklings are hidden, it requires a keen eye to discover them again until the danger has passed. They do not fly until they are several months old, but soon after taking to water they develop into strong swimmers and, consequently, are able to avoid many of their enemies. Having once been disturbed and forced to resort to the water for safety, the ducks seldom return to land before nightfall.

Their flesh is very tasty, resembling that of their near relatives, the mallard ducks, so they are an important item in many larders in the fall.

OUR MAGAZINE IN LONDON

(Continued from Page 98)

plays left to do now. "Coriolanus," "Henry V," and "All's Well that Ends Well" still remain unperformed, but I hope . . . I have forgotten what it was that the author hoped, but I hope that I shall have the pleasure of seeing "Coriolanus" presented at Carnegie Tech before long. Last spring, on the eve of Whitsunday to be exact, I had the great joy of seeing "Coriolanus" performed at the Shakespeare Memorial Theatre at Stratford under the direction of B. Iden Payne. It was an extremely enjoyable production to the audience that filled the Memorial Theater that night, but to me, a Pittsburgher, who from long attendance at Carnegie's annual Shakespeare productions recognized the Payne touch at once, it was terribly thrilling. . .

—MATILDA BACHMANN

WORDS FROM A CONFRERE

NEW YORK

DEAR CARNEGIE:

Having just finished reading the June number of the CARNEGIE MAGAZINE, I am impelled to write and tell you how stimulating I find your publication as I read it month by month. It is always filled with informative and thought-provoking matter and I particularly like the editorials, which clarify issues and give courage.

—ERNEST W. WATSON
[Editor, Art Instruction]

"DELIGHTFUL"

CLEVELAND, OHIO

DEAR CARNEGIE:

Your pages of comments on contemporary issues bring news of the world each month; other pages bear messages of ancient and of current art, accounts of active scientific progress, reviews and views of and concerning the theater; still others carry quotations from noble prose and of inspiring poetry. To me it is a delightful and a companionable publication.

—CAROLINE T. LAPSLEY

DEATH OF A TRUSTEE



CHARLES ANDERSON

CHARLES ANDERSON, who died on June 21, 1939, had been a member of City Council since 1919; and in January, 1932, he was appointed by the President of Council as a member of the Board of Trustees of the Carnegie Library of Pittsburgh, which carried with it membership in the Boards of Trustees of the Carnegie Institute and the Carnegie Institute of Technology. From that time until the end of his life Mr. Anderson served on various committees in connection with the administration of Andrew Carnegie's institutions, giving devoted and understanding attention at all times. His principal interest, however, was shown in the development of the Carnegie Library. As one who came up from the ranks of labor into public life, he represented the working man with courage and independence of spirit; and as a public official he was always regardful of the welfare of Pittsburgh.



"THE PLAY'S THE THING"

*Viewpoints on a Quarter Century of Drama
Education at Carnegie Tech*



[Mrs. Edith J. R. Isaacs, Editor of the Theater Arts Monthly, generously devoted the July issue of that indispensable publication to a symposium on the origin and work of the Carnegie Tech Little Theater, in celebration of its twenty-fifth anniversary. These articles from the symposium, and others that will appear next month, are reprinted by the *CARNEGIE MAGAZINE* with grateful acknowledgment to Mrs. Isaacs and to Theater Arts Monthly for their keen appreciation of the subject.]

WHERE DO WE GO FROM HERE?

BY EDITH J. R. ISAACS
Editor, Theater Arts Monthly

It was one of the progressive associate editors of the Tributary Theater Yearbook who suggested that if the history of Carnegie Tech was to be the focus of this issue, the text should not be "The Last Twenty-Five Years: How Far Have We Come?" but "The Next Twenty-Five Years: Where Do We Go from Here?" A clear distinction, and foresighted. The long stretch that the Department of Drama at Carnegie Tech has already gone on the road toward its established goal makes a proud record, but it is of importance to the theater as a whole chiefly as a measuring rod and as it gives an impetus toward establishing further goals not yet charted, and new goals along roads unthought of twenty-five years ago.

In one of his early letters to an officer of the Carnegie Institute at Pittsburgh, Mr. Carnegie wrote: "Our chief service to Pittsburgh is and must be teaching young men and women how to support themselves and, in exceptional cases, perform service to man." And on the night when the Carnegie Library of Pittsburgh was dedicated—many years before the Department of Drama was established—he marked out what seemed to him then an important distinction between libraries and technical training schools, on the one hand, and such things as museums and fine arts departments, on the other. The first were civic

needs which a loyal citizen was privileged to help his city to secure with the knowledge that when the city could afford their maintenance the undertaking was well within the range of modern municipal responsibility. But of the art gallery and the museum he said: "These are to be regarded as wise extravagances for which public revenues should not be given, not as necessities. These are such gifts as a citizen may bestow upon a community and endow, so that it will cost the city nothing." There is a tradition that when the trustees first presented to Mr. Carnegie the plan for the College of Fine Arts which included a theater, the philanthropist shook his head. The theater in America did not seem to him to be of such spiritual or artistic value to the community that it could share the rights of place even with a museum and an art gallery. Nor did it seem to offer any hope of a useful, practical way to help young men and women earn a living. So the theater was not accepted as a feature of the new building. But the same plans were later returned to Mr. Carnegie with the words "dramatic laboratory" substituted for "theater" and were approved.

There was something more in that change than a change of name, however. The American theater as it existed twenty-five years ago was not an in-

spiring or an elevating institution. It was an unsound business, gambling chiefly in foreign products of doubtful value either to art or to society. Dramatic laboratories were exactly what were needed—to study and develop native resources, to train young artists and technicians for leadership, to create an American audience to appreciate their work, and a theater business to support it.

To judge how far and how successfully the experiments performed at Carnegie Tech and in a hundred other laboratories in the United States have carried us in a quarter of a century, it is only necessary to measure the distance that our thinking on the subject has gone since Mr. Carnegie's dedication address. For undoubtedly the biggest thing that has happened in the arts is the assurance that has come upon the

American community recently that neither science nor education can do more to elevate the human spirit or to make good and useful citizens than the arts can; and that the theater stands firmly, democratically, progressively high among the arts. Twenty-five years ago it was undoubtedly true that from the point of view of municipal or state expenditure, theaters, community art centers, and the like were to be regarded not as necessities for which public revenue should be given, but as gifts which a wealthy citizen might, if he chose, bestow so endowed upon a community that they would cost the community nothing. Today a well-organized community art center, with a theater as its focus, is a recognized civic ideal. Credit that ideal to the work of the past quarter-century; chalk up its realization as a goal ahead!

THE DONOR: PITTSBURGH AND ANDREW CARNEGIE

BY FREDERICK P. KEPPEL

President, Carnegie Corporation of New York

IN any career of great accomplishment, such as Andrew Carnegie's, it is seldom possible to ascribe any particular achievement to deliberate intent alone; a kind of inspired instinct—hunch in the vernacular—has usually its part as well; and so have the operations of chance. In appraising Mr. Carnegie's share in the development of our dramatic education, all three must, I think, be taken into account.

It is true that of the operating organizations bearing his name he took the most active personal share in the Carnegie Institute at Pittsburgh. He had the greatest pride in the Carnegie Institution of Washington, but he left the details of development to the scientists. When, however, it came to building up an organization dedicated to the enrichment of human lives, through books and music and art, and the learning of skills, he felt he had a

right to an opinion, not indeed as a donor, but as one who had sought and found many ways to enrich his own life. Certainly he approved a place for the arts among the opportunities for training he wished to make available to the young people of Pittsburgh. Whether his original plan included the drama is not so clear, but he may fairly be given the benefit of the doubt. No great theatergoer himself, he derived much of his keenest pleasure in music from the opera, and, even more important, the stage was the habitat of one whose genius he worshiped, William Shakespeare. Nothing would have given Andrew Carnegie greater delight, could he have foreseen it, than the unique record of his school in producing twenty-six different plays of Shakespeare, more than 350 performances, with an estimated audience of 140,000.

In theory, just about the last place to

seek the birthplace of our first scholarly, cultural, and professional school of the theater would be in a school established primarily for part-time students of science and technology. The element of chance, to which I referred a moment ago, appears to have overruled theoretical consideration in this instance, but perhaps it wasn't wholly a matter of chance. Formal education of the conventional type was in a much more complacent state of mind in 1914 than it is today, and much more likely to deny the necessity and to question the desirability of introducing any new element in the picture. At Pittsburgh, on the other hand, there was an atmosphere of freedom and a willingness to try out new things. The President, Arthur Hamerschlag, was a man of real imagination, singularly free from academic inhibitions of any kind. At Pittsburgh, too, was a donor of limitless generosity, ready and willing to provide the very substantial sums necessary for buildings and equipment, and for a distinguished teaching staff.

What personal share Mr. Carnegie had in the step-by-step development of the school, I do not know; probably it was not very great, for a serious illness not many months after its establishment brought his active career to a close. Be that as it may, there is to me a very real appropriateness in Andrew Carnegie's being the patron saint of our pioneer school of the drama. To read Burton Hendrick's "Life," or to listen to the reminiscences of surviving friends, is to realize that Carnegie's whole outlook on life was the dramatic outlook. To him, his business was drama, and so were his public services, his philanthropies, his recreations. It was all-round drama, comprising comedy and farce, the sentimental and the romantic, with melodrama here and there, and even tragedy, though happily this was rare. And it was good drama—where, for example, can one find a shrewder touch than his buying the historic glen he had been forbidden to enter when a lad, and throwing it open as a public

park to all the people of his native town of Dunfermline?

Adequate preparation for the stage as a career would have come sooner or later in any event, but the timing of this pioneer work at Pittsburgh was of the greatest importance to American education. For one thing, it paved the way for the Little Theater movement, destined to play so vital a part in our American adult education. Even more important has been the influence on what we call, with steadily decreasing accuracy, our formal education. During these twenty-five years, our conception of what education in school and college really means has been shifting from the process of adjusting each student to the curriculum which we have decided a priori to be good for him, to an adjustment of the whole environment, including the curriculum, to the interests and capacities of the individual. More and more each student is encouraged to play an active rather than a passive rôle in his own education, more and more he is encouraged to exercise whatever creative powers he may possess. As to the place of the drama in these fundamental changes, there has been but one limiting factor—namely, the available supply of men and women capable of weaving this element into the existing pattern of school and college life, no easy task, for it involves not only competent knowledge and understanding of the theater, but also an appreciation of the nature of the other demands on the time and energies of the students.

Great as has been the contribution of the Carnegie school to the American professional stage, it may well be that of even greater importance was its recognition of the coming need of a new type of drama teacher, and its training of such teachers, many of whom, as we know, trained others in their turn.

Andrew Carnegie's achievements as a giver include an almost incredible sum of money already distributed, and to be distributed throughout the years to come, from the endowments he created.

They represent too an imaginative sweep of interest which is unique so far as my knowledge goes. The work in the drama at Pittsburgh, of which we are now celebrating the twenty-fifth birthday, is only one part of a College of Fine Arts, itself only one part of an

Institute of Technology, which in turn is but a part of Carnegie's gift to the city of his adoption. To assign to this single item a high relative place in his whole philanthropic achievement is to give it high praise indeed, but no higher, in my judgment, than it deserves.

THE CENTRAL FIGURE: SHAKESPEARE

By B. IDEN PAYNE

Director, Shakespeare Memorial Theater, Stratford-on-Avon

THE first play to be produced by what was then the infant Drama Department of the Carnegie Institute of Technology twenty-five years ago was Shakespeare's "Two Gentlemen of Verona," and the performance took place on the author's birthday, St. George's Day, the twenty-third of April. Thus, more or less by chance, was inaugurated the happy principle, which has become traditional in the department, of celebrating Shakespeare's birthday annually by the production of one of his plays. Of the many gratifying activities with which I was associated at the Carnegie Institute of Technology it would be inevitable that the most vivid memories should center around the productions of Shakespeare if only because the master-dramatist of all the ages naturally provides the most interesting material for the producer. But when I have to acknowledge that, though my function was primarily that of the teacher, I learnt more about the necessities of Shakespearean production from my experiences there than from all my work in the professional theater, it is not surprising that my recollection dwells upon those student performances with particular fondness. I say "professional theater" in order to be understood without explanation, although I abominate the restriction involved in narrowing the use of the word "professional" to those who are receiving, or hoping to receive, a salary for their work. It used to annoy me when I was

in Pittsburgh if ever the student actors at Tech were referred to as amateurs. Certainly, in so far as the word may be said to connote a dilettante or a frivolous attitude, they were not amateurs. Although I feared that it might perhaps be verging upon the pedantic I preferred to call them apprentice actors.

I feel strongly on this subject because I think it is important that the very large public who attend these plays should realize what they are seeing. Take the matter of experience alone: a cast of seniors has four years' repertory experience behind it. But, apart from this, there is my personal reaction. The seriousness and enthusiasm, the truly professional attitude, of the majority of the students in the Drama Department at Tech never ceased to arouse my admiration and quicken a responsive enthusiasm on my own part. It happened occasionally that rehearsals I was conducting on a New York production overlapped rehearsals of a production at Tech, and I had to divide my time between the two places. As the rehearsals progressed I found myself more and more relying upon the concentrated effort and unremitting attention, that is to say the professional attitude, of the Tech students while I had to be in New York, and more and more anxious about the relaxation of effort and interest on the part of the "professional" actors in New York while I was in Pittsburgh. I even found that I could make equal progress with

the two productions by giving more time than I had intended to New York and less to Pittsburgh!

I can remember occasions when a Tech production was approaching and I called a rehearsal on a general holiday. Not only did the cast turn up faithfully but, as the morning progressed, one by one, another and another member of the student body, not concerned in the cast, drifted in to watch the rehearsal. They were acting spontaneously and without forethought; it was simply that they were so in love with the theater that they could not keep away from it. If this is not the professional attitude I do not know what is.

But to return to the Shakespearean productions. We began with the use of scenery, sometimes elaborate scenery if the play afforded the opportunity to use it. We discovered as time went on that the more we simplified the scenery the better it was for the production, the more immediate was the appeal of the play itself to the audience. At length the chance presented itself of constructing something closely approximating the Elizabethan theater inside our proscenium, and of extending the apron stage which we already possessed.

The play was Hamlet. For a variety of reasons—but chiefly because it was one of the years when I was resident in Pittsburgh during the whole of the school year—we were able to rehearse for a longer period than usual and even to some extent during the semester preceding the production. This, of course, was a great advantage, and we were particularly fortunate in the actor who appeared in the name part, but our great and exciting discovery was the startling effect of the structure of the Elizabethan theater upon the representation of the play. The absolute continuity of the action so that what I can only term the melodic line of the scene development was unbroken, the immediate appeal to the imagination afforded by the absence of representational scenery, and the complete personal contact of actors and audience which the Elizabethan

playwrights took for granted combined to bring the play into focus and to vivify it so that it seemed almost different in kind from performances on the modern picture-frame stage, the thing seen and looked at rather than felt and experienced.

Year by year after this we continued to use the Elizabethan construction for our performances of Shakespeare, and each production confirmed my conviction that only the Elizabethan theater, or some construction or adaptation which fulfils the same essential requirements, can fully bring the plays to life.

For twenty-five years there has been a production of one of Shakespeare's plays at the Carnegie Institute of Technology and almost always as a celebration of the author's birthday. I hope this tradition will never be abandoned but only more firmly fixed. I believe twenty-six of Shakespeare's plays have already been given. I hope the time will come when Tech will be able to boast that all the thirty-seven plays of the canon have been represented in its theater.

THE FEDERATION OF THE WORLD

[A startling prevision of the airplane in 1842]

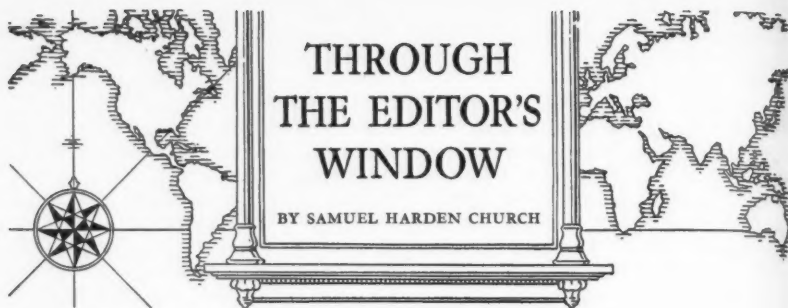
For I dipt into the future, far as human eye
could see,
Saw the Vision of the world, and all the wonder
that would be;
Saw the heavens fill with commerce, argosies
of magic sails,
Pilots of the purple twilight, dropping down
with costly bales;
Heard the heavens fill with shouting, and there
rain'd a ghastly dew
From the nations' airy navies grappling in the
central blue;
Far along the world-wide whisper of the south-
wind rushing warm,
With the standards of the peoples plunging thro'
the thunder-storm;
Till the war-drum throb'd no longer, and the
battle-flags were furl'd
In the Parliament of man, the Federation of the
world.

—TENNYSON, "Locksley Hall"

AN INTELLIGENT DEMOCRACY

The very foundation of the republic breaks down
unless it is supported by an intelligent and in-
formed electorate.

—CALVIN COOLIDGE



THE WORLD'S PUBLIC ENEMY NO. 1

THE malevolent power to destroy humanity that has been developed in Germany has now been exercised, and Europe is in the grasp of a madman. "If I fail," Hitler shouted to the people of Berlin, on departing for Poland, "If I fail, I am now wearing a pistol, and I will commit suicide." Is not that the language of a gambler, a coward, and a fool? Would any man undertaking an expedition of right and justice threaten to kill himself in the event of failure? Surely not if he is sane.

Adolf Hitler stands before the world today as Public Enemy No. 1. And how like the bandits in America he seems! They, too, lay out their fields of conquest just as he has done. They are going to attack the banks, kill the cashiers, and carry off the booty, just as he is doing. And each one of them—for this is a part of the game—each one of them holds one bullet in his pistol for his own brain at the end of the road, just like Hitler.

In his saloon days at Munich, Hitler wrote it all out in his book. With astounding audacity he uncovered a plan for world conquest, so wild that all men laughed at it; and President Hindenburg said, "I would make him my chauffeur but not my chancellor." Yet he has pushed on until he has made himself the world's most dangerous man; for he is cruel, sadistic, intolerant, lawless, fanatical, ignorant of truth, regardless of honor, contemptuous of re-

ligion and morality, and—far beyond Ivan the Terrible—consumed with hatred of men and a constant urge to oppression and killing. His first weapon was propaganda, and his technique was always the same. Organize a few Germans in each country to make an outcry against persecution, and then annex that country through revenge. It was so with Czechoslovakia; it was so with Memel; it was so with Austria; it was so with Poland. If, by making another false avowment that his European mergers are now completed, he could but induce England and France once more to demobilize their forces, he would tomorrow annex Greece, the next day Yugoslavia, then Alsace and Lorraine, and then Italy. By that time everything except England and France would be his. And that is why Mussolini, knowing the inexorable purpose behind this program, stands aloof.

Does he carry in his heart the benevolent affection of a conqueror? Not at all. On page 52 of his book, speaking of a walk through Vienna, he gives the answer: "I hated the motley collection of Czechs, Poles, Hungarians, Ruthenians, Serbs, Croats, and above all, Jews and again Jews." On page 121 he speaks of himself when he shall have "conquered and subdued the world to the extent of making himself sole master of it." And that, of course, includes North and South America.

The youth of Europe are already falling by battalions before the guns of this insane tyrant; children by the

million are being dragged into hiding away from his marauding aircraft; cathedrals, art museums, hospitals, colleges, castles, and medieval relics, all of which have passed into a certain world ownership, are being chosen by him for attack; women are weeping, children are crying, and strong men stand aghast at the evil which this maniac is wreaking upon his self-made enemies. There is meanwhile one hope of rescue, and only one. Will not the army and the people of Germany remove this monster from his throne and bring him to justice for his crimes? Then we shall have a permanent peace in the world.

OUR NEGLIGENT COMMONWEALTH

IT will startle every citizen of Pennsylvania to be told that, in spite of the great taxation that is made for every humane necessity, there is not at this moment, anywhere in our Commonwealth, a hospital or asylum or school where a feeble-minded boy or girl, man or woman, can be sent for the protective shelter and instruction which are so essential in every family where this affliction has occurred.

It recently became my duty, as a friend to such a family, to ask that a girl be received in one of the many institutions that exist throughout the state. In every case the answer was a flat rejection. "We are overcrowded; send us her application; but we have a long waiting list; it is impossible to receive her here." Although I had been a trustee of one of these feeble-minded schools, and I now made a special appeal on that score, I was told that it was impossible to admit my friend's daughter. At every other similar home the door was hopelessly shut in my face. Thus it became necessary for the girl's family to provide an emergency shelter in a regular hospital at a cost that highly overtaxed their capacity to pay.

At the present time, owing to unemployment conditions, it is stated by those who are in a position to know the facts that Pennsylvania is largely over-

hospitalized. In many of our hospitals, because sick people are being cared for at home, there are whole floors of unoccupied space. On the other hand, with waiting lists at every one of these feeble-minded institutions, in some cases said to reach fifteen hundred, why cannot some of these unfilled hospitals be turned over for the care of those many thousands of unfortunates who have come into the world so distressingly handicapped? This is a problem which, because of the delicate nature of its conditions, cannot be thrust before the public by those who suffer the most acutely from its existence. But I have come upon the matter in this accidental way, and I am making bold to draw it into the light with the hope that it will be immediately ameliorated by those who have been elected by the people of Pennsylvania to be responsible for this imperative obligation of human welfare.

HOW SULFANILAMIDE WORKS

PITTSBURGH has made a distinct contribution of the highest importance to medical science in the discovery, by Dr. Ralph R. Mellon and his associates, Dr. Lawrence E. Shinn, Dr. E. A. Locke, and Dr. E. A. Main, of our Western Pennsylvania Hospital in this city, of the method by which sulfanilamide does its work in the human system. Until this research had been completed, sulfanilamide had gained a sensational attention throughout the world as a cure for pneumonia, but no one understood just what the nature of its action was when it had been put into the human body. It was assumed that the drug stimulated the defense mechanism of the patient, and that it neutralized the poisons given off by the bacteria; but how it achieved its benevolent end was a question that left professional knowledge baffled.

Dr. Mellon, in his paper read before the American Association for the Advancement of Science, at Milwaukee, has now solved the mystery. From this

study we find that, starting with the premise that certain bacteria must breathe oxygen in order to live, this oxygen comes to them in the human body from surrounding hydrogen peroxide, which is a chemical combination of hydrogen and oxygen. The oxygen is extracted from the peroxide automatically by the sulfanilamide itself through a natural ferment which decomposes the hydrogen peroxide into water and gaseous oxygen; and the germs, being now unable to breathe, are straightway plunged into the decomposed hydrogen peroxide, and are simply choked to death; and their ravages in the human system are ended.

This process is all very technical and very mysterious; but while the lay mind may not be able to understand it thoroughly in its scientific aspect, we can regard the introduction of sulfanilamide into the *materia medica* as perhaps the greatest boon that has come to the human family since Galen and Hippocrates. For sulfanilamide, besides proving its efficacy against pneumonia, may hold the promise of an ultimate cure for meningitis, the two venereal afflictions, and many other diseases—possibly cancer; although in saying this we are going beyond the cautious statements of Dr. Mellon.

It is therefore a matter of pride and hope that the first practicable step in reaching an analysis of the power of sulfanilamide has been made by these Pittsburgh physicians; and the world will look with eager expectation toward their further achievements in the knowledge of this marvelous medicine.

A TECH GRADUATE IN CALIFORNIA

RUBY WALKER USHER, a graduate of the College of Fine Arts at the Carnegie Institute of Technology, has been awarded the first prize of one hundred dollars for her miniature, "Virginia Walker," shown in the exhibition of the California Society of Miniature Painters.

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